

Illustrated by Felix Fournery.

WALKING DRESS BY
RAUDNITZ, PARIS.

Street Costume by Ullmann & Strauss.

Frankfurt a/M.

ULLMANN & STRAUSS, Frankfurt a. M.

Copyright, 1892, by S. M. Baldwin.

PARIS, Jan. 11.—Fur, which has played so prominent a role as a garniture of the winter wardrobe, adds so much to the rich effect of a gown that the advance models of early spring toilettes still show fur edgings and trimmings on tunics, overdresses, jackets and skirt flounces.

Gray Persian lamb is put to novel use in the model by Raudnitz, which forms a dainty toilette for the transitional period when "winter fingers in the lap of spring" and while warm enough to protect the wearer against occasional cold blasts, still hints at brightness and sunshine by its delicate coloring and graceful form. The skirt of silver gray cloth is light and clinging, according to fashion's demands, and while it is adjusted without folds at the back it closes on the left side under a deep veer of gray Persian lamb. A narrow band of the same fur also edges the skirt hem.

The close-fitting bodice proves very becoming to slender figures. It is lined like the skirt with silver gray taffeta, and the cloth in the back cut bias and stretched into a very sharp point, which acts as a basque below the waist line. A deep pointed yoke of gray Persian lamb covers the shoulders and back of the bodice, giving the appearance of three revers alternately of silver gray cloth and Persian lamb. The cloth revers are adorned

by silver gray stitchings, and apparently fasten to gray bodice front with handsome buttons of cut steel. The tight cloth sleeves are capped by a slightly flared drapery of the same fur, and finish at the wrists with bell cuffs of the same fur. The standing collar of Persian lamb has an additional saucer collar of silver gray cloth. A muff of Persian lamb completes the costume.

That cloth in various weaves will still hold its own during the spring is illustrated by Ullmann & Strauss' traveling or street gown. The skirt is made of a fine glossy weave and of a delicate sage green color. The skirt is cut circular without seam except at the back, where a slight fullness conceals the placket. Over the hips the garment is shaped by means of darts. The skirt is made of a drop skirt, unlined and falling loosely over a foundation of light sage green cloth, and is finished with a decorative ruffle of the same material, edged with pleated duff ruffles of satin. To the fashionable hang of the sheathlike skirt, the conventional petticoat is omitted, and in its stead are worn knee caps of satin, daintily finished below the knees with ruffles of lace, or a narrow clinging underskirt of fine mesh.

The close-fitting bodice shows a simple trimming of green silk and silver satin braid arranged in a scroll design over the shoulders and back of the bodice, giving the appearance of three revers alternately of silver gray cloth and Persian lamb. The cloth revers are adorned

Lullaby.
Fair is the castle on the hill—
Hushaby, sweet, my own!
The night is fair and the waves are still,
And the wind is singing to you and me.
In this lovely home we are so free—
Hushaby, sweet, my own!

On yonder hill is store of wealth—
Hushaby, sweet, my own!
And revelers drink to the king's health;
But you and I side right and true,
For the other town is far away—
Hushaby, sweet, my own!

See not, dear eyes, the forms that creep—
Ghastly folk, and the morning deep;
Oh, see them not, and may not cry
Till the angels of death have passed us by—
Hushaby, sweet, my own!

Ah, little they rock you and me—
Hushaby, sweet, my own!
In our lonely home beside the sea,
They seek the castle on the hill,
And there they wait for their ghastly will—
Hushaby, sweet, my own!

Here by the sea a mother crows—
Hushaby, sweet, my own!
In yonder castle a mother wails,
While the angels of death are so near,
Bearing a little one last away—
Hushaby, sweet, my own!

readily on graham or whole wheat bread. Salt to taste.

Cream cheese and jam sandwiches—Mix cream cheese and raspberry jam to a smooth paste and spread it between the halves of split and buttered finger rolls.

Apple pie sandwiches—May be made in the same way, using only the smooth, creamy part of the apple pie filling.

Honey sandwiches—Mix strained honey with cream cheese to a smooth paste and spread on whole wheat bread.

Guava sandwiches—Rub two tablespoons of guava jelly smooth with half a large cream cheese, and spread on whole wheat bread or split and buttered finger rolls.

These and lettuce sandwiches—Spread buttered brown bread with cream cheese and lay between two slices this prepared a leaf of lettuce which has been dipped in French dressing.

Chicken and lettuce sandwiches—These may be made like the above, using cream in place of lettuce.

Chicken and caper sandwiches—Work a heaping teaspoonful of capers into half a large cream cheese and spread upon buttered whole wheat bread.

Plain lettuce sandwiches—The Roman lettuce is especially nice for this. Spread the broad leaf with thick mayonnaise dressing and lay a leaf of crisp lettuce between the two slices of bread.

Cucumber or cream sandwiches—May be prepared in the same way as the lettuce sandwiches, and are very good.

Caviar sandwiches—Cream Russian caviar with pepper and lemon juice and spread it between two thin slices of white bread. A little of this goes a long way.

Maitre d'hotel sandwiches—On a small round of buttered bread spread a thin slice of lemon juice, a teaspoonful of minced parsley and a little white pepper. Spread on white or whole wheat bread, cut thin.

Ham sandwiches—Chop cold boiled ham very fine. Season with pepper and a little made mustard and work it to a paste with melted butter. Spread on white or graham bread.

Chicken sandwiches—Chop cold chicken, roasted, boiled or broiled, and mix with butter and gristle; soften it to a paste with butter and cream. Season with salt and white pepper and spread on thin buttered graham bread.

Chicken and mushroom sandwiches—To one cupful of chicken paste, prepared as above, add two or three fresh mushrooms, stewed and chopped fine, and the liquor in which the mushrooms were cooked. Spread on graham bread or finger rolls.

Chicken and ham sandwiches—Add a tablespoonful of minced ham to a cupful of chicken paste, and proceed as above.

Chicken and tongue sandwiches—Instead of the minced ham add a cupful of finely chopped tongue to the chicken paste.

Lobster sandwiches—Chop cold boiled lobster, adding the coral to the meat. Season with salt and a little red pepper, work into it enough mayonnaise dressing to make a smooth paste and spread it on thin white bread.

Salmon sandwiches—Canned salmon may be used, but must be picked carefully to free it from bone and skin. Add mayonnaise dressing and proceed as with lobster sandwiches.

Maybe.
Mansard—"I may be awfully ignorant, but what are Job's comforters?"
Hillbilly—"What the landlady puts on your bed these cold nights."

DANCING A LA BELLEMAN.

Those Who Have Taken Part in It Pronounce the Dance "Awfully Jolly."

That ever restless, novelty hunting class of human beings, whose pursuit is pleasure and the ever changing kaleidoscope of amusement, called society, have taken up a new fad.

The hostess who would be popular must be prolific in novelties, and she who can introduce the greatest number of new fads at her different social functions is certain to carry off the palm for being "dear" from her many friends and rivals.

It was at a Christmas and New Year's gathering in one of the numerous country houses, whose hosts kept open house during the merry festive time that the new fad was introduced and immediately became a fad.

Hereafter during the coming social season and the approaching summer, when a hostess is asked to give a party, a disagreeable evening, the "Belleman dance" will provide amusement for a rainy, disagreeable evening, and for both young and old. For it is a strange and interesting fact that the old country houses in the south are full of much vim and gusto as the rising generation.

Nothing funnier than this Belleman dance can be imagined. It is named after Belleman's book, "The Belleman's Guide," and the dancers are all dressed backward and look backward as they move.

Why those picturesquely named dandies at some of the country houses in Long Island and Westchester it is pronounced the most exciting thing ever conceived by man or woman.

There are different ways of dressing, and some of the most peculiar. Some wear dominoes, some put on their cloths and some wear the matter of costume depends upon the length of time for preparation and the fancy of the dancers.

One house party spent the whole previous day of the party making long, narrow colored dominoes of paper, muslin or cambric, with high pointed caquelin hoods, upon the under neck of which was a face surrounded by an old-fashioned frill cap, which was sewed around the face.

That cloth in various weaves will still hold its own during the spring is illustrated by Ullmann & Strauss' traveling or street gown. The skirt is made of a fine glossy weave and of a delicate sage green color. The skirt is cut circular without seam except at the back, where a slight fullness conceals the placket.

Over the hips the garment is shaped by means of darts. The skirt is made of a drop skirt, unlined and falling loosely over a foundation of light sage green cloth, and is finished with a decorative ruffle of the same material, edged with pleated duff ruffles of satin.

To the fashionable hang of the sheathlike skirt, the conventional petticoat is omitted, and in its stead are worn knee caps of satin, daintily finished below the knees with ruffles of lace, or a narrow clinging underskirt of fine mesh.

The close-fitting bodice shows a simple trimming of green silk and silver satin braid arranged in a scroll design over the shoulders and back of the bodice, giving the appearance of three revers alternately of silver gray cloth and Persian lamb. The cloth revers are adorned

by silver gray stitchings, and apparently fasten to gray bodice front with handsome buttons of cut steel. The tight cloth sleeves are capped by a slightly flared drapery of the same fur, and finish at the wrists with bell cuffs of the same fur. The standing collar of Persian lamb has an additional saucer collar of silver gray cloth. A muff of Persian lamb completes the costume.

That cloth in various weaves will still hold its own during the spring is illustrated by Ullmann & Strauss' traveling or street gown. The skirt is made of a fine glossy weave and of a delicate sage green color. The skirt is cut circular without seam except at the back, where a slight fullness conceals the placket.

Over the hips the garment is shaped by means of darts. The skirt is made of a drop skirt, unlined and falling loosely over a foundation of light sage green cloth, and is finished with a decorative ruffle of the same material, edged with pleated duff ruffles of satin.

To the fashionable hang of the sheathlike skirt, the conventional petticoat is omitted, and in its stead are worn knee caps of satin, daintily finished below the knees with ruffles of lace, or a narrow clinging underskirt of fine mesh.

The close-fitting bodice shows a simple trimming of green silk and silver satin braid arranged in a scroll design over the shoulders and back of the bodice, giving the appearance of three revers alternately of silver gray cloth and Persian lamb. The cloth revers are adorned

by silver gray stitchings, and apparently fasten to gray bodice front with handsome buttons of cut steel. The tight cloth sleeves are capped by a slightly flared drapery of the same fur, and finish at the wrists with bell cuffs of the same fur. The standing collar of Persian lamb has an additional saucer collar of silver gray cloth. A muff of Persian lamb completes the costume.

That cloth in various weaves will still hold its own during the spring is illustrated by Ullmann & Strauss' traveling or street gown. The skirt is made of a fine glossy weave and of a delicate sage green color. The skirt is cut circular without seam except at the back, where a slight fullness conceals the placket.

Over the hips the garment is shaped by means of darts. The skirt is made of a drop skirt, unlined and falling loosely over a foundation of light sage green cloth, and is finished with a decorative ruffle of the same material, edged with pleated duff ruffles of satin.

To the fashionable hang of the sheathlike skirt, the conventional petticoat is omitted, and in its stead are worn knee caps of satin, daintily finished below the knees with ruffles of lace, or a narrow clinging underskirt of fine mesh.

The close-fitting bodice shows a simple trimming of green silk and silver satin braid arranged in a scroll design over the shoulders and back of the bodice, giving the appearance of three revers alternately of silver gray cloth and Persian lamb. The cloth revers are adorned

by silver gray stitchings, and apparently fasten to gray bodice front with handsome buttons of cut steel. The tight cloth sleeves are capped by a slightly flared drapery of the same fur, and finish at the wrists with bell cuffs of the same fur. The standing collar of Persian lamb has an additional saucer collar of silver gray cloth. A muff of Persian lamb completes the costume.

That cloth in various weaves will still hold its own during the spring is illustrated by Ullmann & Strauss' traveling or street gown. The skirt is made of a fine glossy weave and of a delicate sage green color. The skirt is cut circular without seam except at the back, where a slight fullness conceals the placket.

Over the hips the garment is shaped by means of darts. The skirt is made of a drop skirt, unlined and falling loosely over a foundation of light sage green cloth, and is finished with a decorative ruffle of the same material, edged with pleated duff ruffles of satin.

To the fashionable hang of the sheathlike skirt, the conventional petticoat is omitted, and in its stead are worn knee caps of satin, daintily finished below the knees with ruffles of lace, or a narrow clinging underskirt of fine mesh.

The close-fitting bodice shows a simple trimming of green silk and silver satin braid arranged in a scroll design over the shoulders and back of the bodice, giving the appearance of three revers alternately of silver gray cloth and Persian lamb. The cloth revers are adorned

by silver gray stitchings, and apparently fasten to gray bodice front with handsome buttons of cut steel. The tight cloth sleeves are capped by a slightly flared drapery of the same fur, and finish at the wrists with bell cuffs of the same fur. The standing collar of Persian lamb has an additional saucer collar of silver gray cloth. A muff of Persian lamb completes the costume.

That cloth in various weaves will still hold its own during the spring is illustrated by Ullmann & Strauss' traveling or street gown. The skirt is made of a fine glossy weave and of a delicate sage green color. The skirt is cut circular without seam except at the back, where a slight fullness conceals the placket.

Over the hips the garment is shaped by means of darts. The skirt is made of a drop skirt, unlined and falling loosely over a foundation of light sage green cloth, and is finished with a decorative ruffle of the same material, edged with pleated duff ruffles of satin.

To the fashionable hang of the sheathlike skirt, the conventional petticoat is omitted, and in its stead are worn knee caps of satin, daintily finished below the knees with ruffles of lace, or a narrow clinging underskirt of fine mesh.

The close-fitting bodice shows a simple trimming of green silk and silver satin braid arranged in a scroll design over the shoulders and back of the bodice, giving the appearance of three revers alternately of silver gray cloth and Persian lamb. The cloth revers are adorned

by silver gray stitchings, and apparently fasten to gray bodice front with handsome buttons of cut steel. The tight cloth sleeves are capped by a slightly flared drapery of the same fur, and finish at the wrists with bell cuffs of the same fur. The standing collar of Persian lamb has an additional saucer collar of silver gray cloth. A muff of Persian lamb completes the costume.

That cloth in various weaves will still hold its own during the spring is illustrated by Ullmann & Strauss' traveling or street gown. The skirt is made of a fine glossy weave and of a delicate sage green color. The skirt is cut circular without seam except at the back, where a slight fullness conceals the placket.

Over the hips the garment is shaped by means of darts. The skirt is made of a drop skirt, unlined and falling loosely over a foundation of light sage green cloth, and is finished with a decorative ruffle of the same material, edged with pleated duff ruffles of satin.

To the fashionable hang of the sheathlike skirt, the conventional petticoat is omitted, and in its stead are worn knee caps of satin, daintily finished below the knees with ruffles of lace, or a narrow clinging underskirt of fine mesh.

The close-fitting bodice shows a simple trimming of green silk and silver satin braid arranged in a scroll design over the shoulders and back of the bodice, giving the appearance of three revers alternately of silver gray cloth and Persian lamb. The cloth revers are adorned

by silver gray stitchings, and apparently fasten to gray bodice front with handsome buttons of cut steel. The tight cloth sleeves are capped by a slightly flared drapery of the same fur, and finish at the wrists with bell cuffs of the same fur. The standing collar of Persian lamb has an additional saucer collar of silver gray cloth. A muff of Persian lamb completes the costume.

That cloth in various weaves will still hold its own during the spring is illustrated by Ullmann & Strauss' traveling or street gown. The skirt is made of a fine glossy weave and of a delicate sage green color. The skirt is cut circular without seam except at the back, where a slight fullness conceals the placket.

FOR THE WINTER GARDEN.

The Old-Fashioned Women Who Love Plants Will Appreciate These Hints.

There are still some women old-fashioned enough to own to a fondness for plants and to spend as much time and thought, yes, and money, upon their window gardens as upon any other decoration. Their ways of obtaining satisfactory results are varied, but all are interesting.

The love of plants and flowers used to be considered a specialty of feminine virtue. Even the factory girl stunted herself on food that she might have a flowering plant for the window-sill of her little attic room. Wealthy women had conservatories and spacious gardens, and middle-class women were content to fill the bay window with foliage and flowers, and place a bit of flowering life wherever the sun would shine.

Now have their conservatories and garden plots been given up to the care of skilled gardeners and they find their pleasure in the reputation which these men have been able to give them.

But the bay window and its plant decorations have passed away. The modern parlor is a room of art and taste, and the plants, but flowers are only seen after they have been cut from their stalks. A plant in a room is a mark of bad taste and of a dining table, and women content themselves with flowers in time. The rare exceptions, the old-fashioned women who love plants and flowers for themselves and delight in tending them are so few as to pass almost unnoticed, yet it is a pity that there is of a few suggestions, because I am of their number.

Plants are well enough, but the pleasure in them is not like that which comes from seeing the seed sown and forth delicate little shoots and step by step reach perfection. It is always best to plant seeds in a box and transplant them later. Pretty good always be of the best that the purse can afford, but should never be conspicuous. These women who are the happy hunters in the streets suggest to the stranger that they have no more private functions for which to dress and make their toilettes when they can, not when they ought. There is also the possibility of attracting attention to their dress, even when seated in the house. During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

APPROPRIATE DRESS.

An Important Branch of the Science of Good Dressing Often Ignored.

It is quite an acknowledged fact that a lady is known by her appearance as well as by her manners. There are, in reality, many hard and fast rules about the wearing and selection of dresses, and one of the most important of these informs us that we should always be dressed in accordance with the situation in which we appear.

The conviction that she is suitably attired will do much to furnish a woman with self-possession and confidence, while the converse does a great deal to undermine both.

It is an unalterable rule in polite society to dress with simplicity in the morning, with elegance in the afternoon, and with richness in the evening, but this rule admits of many modifications. To an early wedding handsome toilettes would be worn, even though it was a morning function, while at some evening entertainments full dress would be a great mistake.

Dress that is suitable for afternoon calls or entertainments would, necessarily, be rich, but elegant and tasteful, and would be suitable for an afternoon inspection of the shops. In the latter case it would be preferable to adopt a smart tailor-made costume, with a more ornamental hat than would be worn in the morning with the same costume. It may be noted that a toque is considered more in the light of a full dress chaparran than a large-brimmed hat, though there is, of course, no undeviating law about the matter to embarrass those to whom small shapes are not suitable.

It has already been pointed out in these columns that the wearing of much jewelry in the forenoon is a mark of bad taste, and we must also say that it is not in good form with wearing toilettes. There should always be of the best that the purse can afford, but should never be conspicuous. These women who are the happy hunters in the streets suggest to the stranger that they have no more private functions for which to dress and make their toilettes when they can, not when they ought. There is also the possibility of attracting attention to their dress, even when seated in the house. During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.

During the winter season, when the evening dress is worn by ladies occupying downstairs seats and boxes.

Some of the more fashionable conservatories call for the display of fastidiously dressed, but a whole conservatory is the happy hunter's ground of the high-necked dressy blouse, while the theater is best suited by demit-toilette which expresses itself by covered arms and slightly bare shoulders. Full dress for theater wear is a great mistake, and betrays the ignorance of the wearer. As handsome a cloak as possible may be worn to the theater, for many ladies half over their shoulders, even when seated in the house.